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# American Art News

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## WORCESTER MUSEUM HAS "ULTRA" SHOW

Director Wyer Goes the Metropolitan  
Half a Dozen Better and Tells Why  
He Does It in Foreword to Catalogue

WORCESTER, Mass.—If the Metropolitan Museum, in New York, transgressed the bonds of society in holding its Post-Impressionist show, the Worcester Art Museum has broken every law of the universe in its "Exhibition of Paintings by Members of the Société Anonyme." If the writers of the famous anonymous letter of protest could see this show—well, words wouldn't be at all adequate. The display, which will be on view until December 5 and will then start on a tour of other American museums, comprehends the work of the ultra-moderns—not such academic old fogies as Cézanne, Gauguin and Van Gogh. Nearly every picture is an abstraction of form or color and represents a complete repulsion from pictorialism in art. Those who claim to understand the works do not contend that they "represent" anything, but, on the contrary, "express" feelings, somewhat as music does.

The artists are set down in the catalogue as Cubists, Dadaists, Expressionists, Pre-Cubists, Simultaneists, Futurists and Post-Impressionists, but the German term "Expressionism" seems to cover the show better than any other.

But more significant than the display itself is the catalogue, with a foreword by Raymond Wyer, director of the museum, and an article on "Modernism in Art" by Dr. Christian Brington. The standing of these men in the American art world is such that it is worth while to quote from what they have written.

"The difference between the art of the past and the art of the present," says Director Wyer, "is the difference between a complete thing and that which is more or less in the making. For this reason it is difficult to appraise modern art."

"The merits of this particular collection of paintings or of the modern movement in general were not factors in deciding to hold this exhibition. It is presented from the same impersonal standpoint as that adopted for exhibitions of the more conventional type. At the same time we do not lose sight of the fact that many believe a museum should point out to the public that art which it considers has contemporary importance. And there is reason in this idea. But for museums to insist on their ideas to the extent of refusing temporary space for any new movement is indefensible. To deprive the public of the privilege of seeing any phase of contemporary art because all do not like or understand it would be intolerance of the worst order."

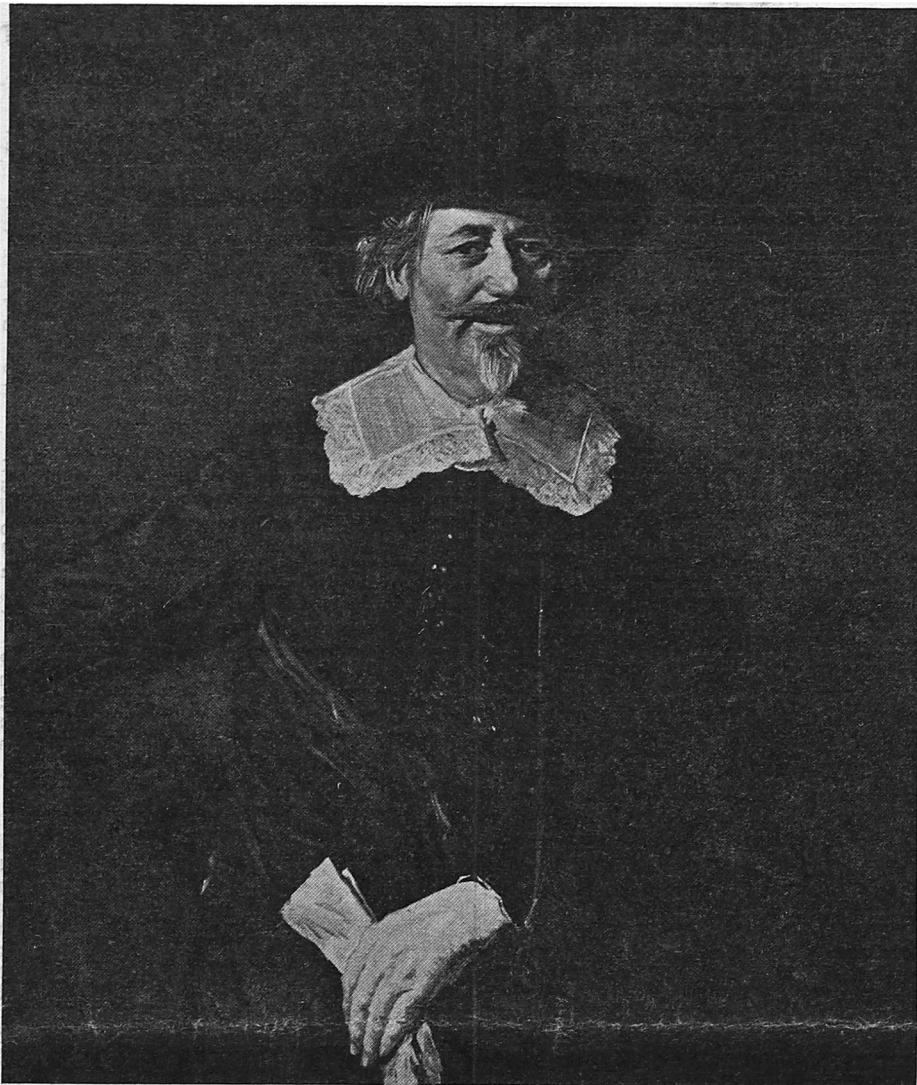
"This collection of paintings is not a manifestation of one man or of one city or of one country, neither is it limited to those who have not demonstrated their ability in the more conservative and academic fields. Even though we cannot accept certain efforts in the movement, our salvation depends upon a realization of the futility of trying to suppress them. But in order to realize this a greater degree of elasticity must be developed through our education and our method of thinking. A greater freedom from the past will be necessary before we can apply the result of that education as the key to the present and the future, forsaking the eternal formula by which we have been accustomed to compare the present, and hiding ourselves of the idea that any divergence therefrom is an abnormal condition."

"An art movement may eventually prove to be merely stupid or it may be a complete expression; it may be solely a manifestation to bring us back to first principles, perhaps to free us from the habit of reiteration or from the moribund spirit of the past age as did Delacroix when he broke violently all Classic rules, or Caravaggio in his uncouth protest against the inane refinement of later Italian art. Whatever the final decision may be, the potentiality of any art movement should be recognized when it is struggling for recognition."

"Concerning the statement often made that modern art is breaking with tradition, with those principles laid down and followed by the old masters, it is a significant fact that the foremost students of early art, those who have made an intensive study of principles and methods, are invariably in sympathy with what is called ultra-modern art. This is equally true of important collectors of primitive art here and in Europe."

"Again, one often meets the argument that when a museum holds an exhibition of 'ultra-modern art' the effect on the public is bad, because the prevailing idea that anything a museum shows, both permanent and transient, has official approval of its art value. One never hears the same argument urged against the academic and reactionary performances char-

## John McCormack Pays \$150,000 for a Hals, "Portrait of a Man," from Polish Collection



"PORTRAIT OF A MAN"

By FRANS HALS

Another fine old master has found its way from Europe to America. John McCormack has just acquired for \$150,000, from Henry Reinhardt & Son, Frans Hals' "Portrait of a Man," which comes direct from Count Maurice Zamoyski, who is the Polish ambassador to France. The painting was one of the gems of the historic Zamoyski art collection and formerly hung in the "Blue Palace" in Warsaw, which Count Zamoyski has turned over to the American government and which is now being used as the American legation.

This "Portrait of a Man" belongs to the latest and most sought after period of Hals' art, when the master almost abandoned the use of positive color in favor of a scheme of blacks and whites and flesh color which offered no impediments to the brilliant rapidity of his execution.

The subject of Mr. McCormack's picture is an elderly man who is still youthful in spirit. He appears to be a substantial citizen, but albeit a man with a sense of humor and a disposition that enabled him to enjoy life. He is

represented at three-quarters length, and the fine head is surmounted by a black hat.

Perhaps the most wonderful power Hals possessed was that of setting down the momentary changes in the human face, and this ability to grasp spontaneous expression is well exemplified in Mr. McCormack's picture.

The famous "Blue Palace" in Warsaw, from which the picture comes, derived its name from the color of the metal roof. This roof was removed by the German army of occupation for purposes of war. The palace was built at great speed, by torchlight and by day, by the Saxon King, August the Strong, for his daughter, Anna Orzelska. Later Polish owners founded a magnificent library, containing over 57,000 volumes, including 1,000 incunabula and 700 early manuscripts.

This acquisition by Mr. McCormack, coming on the heels of Henry E. Huntington's purchase of Gainsborough's "Blue Boy" for \$640,000, and Joseph Widener's acquisition of the two Yussupoff Rembrandts for \$750,000, is held to augur a prolific art season, such as was customary before the war.

## RUNGUIS WINS FIRST PRIZE AT ACADEMY

Carl Rungius, N. A., won the Altman first prize of \$1,000 at the winter exhibition of the National Academy of Design, which will open November 19. His picture is entitled "Fall Round-Up." The other winners are:

Altman \$500 prize, for a figure or genre painted by an American artist, E. L. Blumenschein, A.N.A., for "Superstition."

Carnegie \$500 prize, for the most meritorious oil painting by an American artist, portraits excepted, Charles S. Chapman, A.N.A., for "Forest Primeval," Julia A. Shaw \$300 memorial, for the most meritorious work produced by an American woman, Dorothy Ochtman, for "The Tang Jar."

Thomas R. Proctor \$200 prize, for the best portrait, Ernest Ipsen, A.N.A., for "Mr. John Lane," Isidor Medal, for the best figure composition painted by an American artist thirty-five years of age or under, Arthur Spear, A.N.A., for "Sunrise."

Helen Foster Barnett prize, for the best piece of sculpture, the work of an artist under thirty-five, Joseph M. Lore, for "Prairie Fire," J. Francis Murphy memorial prize, \$150, for the best landscape by an artist not yet forty-one, John F. Folinsbee, A.N.A., for "High River."

Elizabeth N. Watrous gold medal for sculpture, Robert I. Aitken, for "George R. Clark Monument," Carl Rungius, winner of the first prize, has specialized in pictures of American big game. He was born in Germany in 1869, and did not come to the United States until 1894.

The jury of awards was composed of Edwin H. Blashfield, Emil Carlsen, Charles C. Curran, Daniel C. French, W. Granville Smith, Francis C. Jones, Hermon MacNeil and Mahonri Young.

## MRS. STERNER LAYS A TRAP FOR CRITICS

Mrs. Albert Sterner has laid a trap for critics, and those who praise pictures mainly because of the name-plates on the frames had better stay away from the show that will open at her gallery, 22 West Forty-ninth street, next Tuesday. It is to be an "Anonymous Exhibition." The pictures will be by well known artists, but they will not be signed or labeled in any way that might identify their authors.

Critics who have a predilection for John Marin may find themselves praising Robert Van Boskerck, and those who dote on Bruce Crane may find themselves lauding Rockwell Kent. There's no telling, and it's a dangerous game.

The pictures will stay anonymous for two weeks. Then all the artists will take off their masks, correct labels will be applied and the critics will know the worst.

A prize, in the form of a painting, will be awarded to the layman who is able to identify the authors of the greatest number of pictures. The exhibition will last two weeks after it ceases to be anonymous.

## MARY ROGERS' ART IN A NOTABLE SHOW

Recognition Comes to American Post-  
Impressionist After Death Claims Her  
—Good Work by Van Vleet Tompkins

The two outstanding features of the current week in the New York art galleries are the memorial exhibition of Mary Rogers' paintings and water colors at Dudensing's, and the display of Van Vleet Tompkins' pictures at Kraushaar's. It is a coincidence that these artists were friends, though the art of the one in no way resembles that of the other. Both belong to the newer school, but neither is an extremist. Miss Rogers painted for many years, and recognition has come to her work only after her death. Mr. Tompkins probably will not have to wait for appreciation.

Miss Rogers' art is a mixture of Post-Impressionism with the ages-old principle that poignant effect can be obtained by the omission of non-essential details. Now and then she makes use of the cubist formula, but not any more than some of the old masters employed it. Broadly speaking, she may be classed as a follower of Cézanne, but her own individuality makes one hesitate to put any such label on her work. Cézanne sought beauty in the material form of things; Mary Rogers not only sought and found that beauty, but she added to it a fanciful charm all her own.

The most characteristic pictures in the Dudensing exhibition are a large work called "Dancers" and a smaller one bearing the same name. There is a trace of cubism in their arrangement of form, but they are delightful mainly because of their color and graceful movement.

Next comes "Flower Carpet," painted in the Austrian Tyrol, whose delicacy and pure joy of color only a woman could have created. Then here is "Santa Monica, California," a landscape and shore arrangement in the Post-Impressionist manner, and "Garden in Gloucester," with a fine purple tonality and a subject expressive of old-fashioned sentiment.

There are sixteen oils and eighteen water colors, and the latter include landscapes executed with masterly elimination of detail and with a color sense that will undoubtedly cause the artist to be ranked high by succeeding generations.

### Fine Pictures by Mr. Tompkins

Mr. Tompkins' exhibition at the Kraushaar Galleries is of uneven merit. A few of his dozen paintings are too crude to make an appeal to the aesthetic sense, but at least three of them are so fine that they are entitled to take rank with the best that is in contemporary American art. One is "Landscape" (No. 5 of the catalogue), a glimpse down upon a road passing away into hills and woods, a work of Manet-like richness and Cézanne-like significance of form. The second is "The White Bowl" and the third "The Jade Vase," both so precious of color that words cannot describe them.

Among the works that impress one as having crudeness, but yet as undeniably powerful and gripping in their interest are "The Third Day" and "The Sixth Day," deriving their titles from the story of the Creation—the former being a conception of the separation of the earth into land and sky, and the latter symbolizing man and making use of a cubistic pattern scheme of composition.

### Gordon Grant's Sea Pictures

Gordon Grant knows the sea only as one who has roved upon it. Its romance appealed to him when he was a lad, and age has only added glamor to it. When he was born in San Francisco, its wharves (to quote from the catalogue of his exhibition at the Howard Young Galleries) were "lined with many fine clippers, which were marvels to the eye of the young boy, whose every spare moment was spent among them. Before he was fifteen he rounded the Horn in a Glasgow square rigger."

There are eight paintings in Mr. Grant's exhibition. There is sentiment in them. The sailing ship has almost vanished from the Seven Seas, but the glory of the old days will live in imagination forever.

The most stately and striking is "The Indian," conceived in a fine romantic vein of sky, ocean and foaming prow. But the most interesting is "The Toll of the Sea," where shredded sails, broken masts and sullen waves tell the story of the tempest and the struggle that tried stout hearts. "Off the Grand Banks" is interesting as a study of color, with purple water reflected from purple, green and gold sky.

### An American Fox-Hunting Set

As one of the features of an exhibition of American sporting pictures by W. J. Hays at the Brown-Robertson Galleries is a set of proofs of the first fox-hunting series ever brought out in America. The art world is familiar with English fox-hunting prints, in sets of four, with "The Meet," "The First Cry," "Full Cry" and "Run to Earth," but here is a

(Continued on page 7)

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depiction of the same scenes "With Hounds in  
Dutchess County," the subject being the Mill-  
brook Hunt.These prints follow the general appearance  
of the old English ones, but examination re-  
veals great differences. For instance, "The  
Meet" has for its setting the little village of  
Mabbittsville, N. Y. The dogs are not English,  
the horses are not English, and the natty habits  
are decidedly not English. The Ford truck in  
the roadway settles the argument.The oil paintings by Mr. Hays includes "The  
Edge of Cover," which is a landscape of con-  
siderable subtlety, with the figures incidental.  
The water colors include another fox-hunting  
set, not yet reproduced in color.

## Brooklyn Museum's Big Show

The exhibition of water color paintings by  
American artists at the Brooklyn Museum af-  
fords such a comprehensive and satisfying view  
of the great American water color school that  
no art lover can fail to feel grateful to the  
museum management. Its scope is shown in  
the number of pictures—three hundred and  
sixty-five—and in the number of exhibitors—  
fifty-four. They vary in style from straight  
Academician to Modernism. One turns from  
the landscapes of J. Francis Murphy, A. H.  
Wyant, John La Farge, and J. Alden Weir,  
with their naturalistic method and delicate at-  
mosphere, to the broader treatment and more  
vivid color of Winslow Homer's Nassau pic-  
tures, Sargent's Mediterranean boats, Paul  
Dougherty's marines, and, finally, to the strictly  
modern expression of Hayley Lever, John  
Marin, Rockwell Kent, Charles Demuth, and  
Marguerite and William Zorach.In the group of Sargent's, "The Tramp"  
stands out as typical of his character interpre-  
tation. Joseph Pennell is represented by a  
series, "Out of a Brooklyn Window," in which  
the familiar New York skyline is seen through  
a faint haze, with its lights dimmed and its  
color softened. The colorful and broad sub-  
jects of Dodge Macknight range from the  
Sierra Nevadas of Spain to the snow on birch-  
flanked roads. Childe Hassam is represented  
by the Rockport Quarry set, which won the  
1919 prize of the Philadelphia Water Color  
Club.In the modernist group, the seas and skies of  
John Marin and Hayley Lever are achieved  
with little insistence on outline, but with cer-  
tain effect. The rocks and islands of William  
Zorach have telling strength and solidity. Of  
still different method are the cubistic effects of  
Demuth, Marguerite Zorach and Stephen  
Haweis. Rockwell Kent has some nudes in  
which color, though daring in itself, is sub-  
servient to form and rhythm.The exhibition includes the work of many  
other well-known artists, among whom are  
Arthur B. Davies, Albert L. Groll, Mahonri  
Young, Gifford Beal, Francis McComas, Mary  
Rogers, Birger Sandzen, Herbert M. Tchudy  
and Albert Sterner.

## Book Plates by Arthur Engler

The book plates engraved by Arthur Engler,  
which are being shown at Mrs. Malcom's Gal-  
lery until November 16, have among them theplate that won the prize last year at the exhibi-  
tion of the American Book Plate Society at the  
Grolier Club. These plates, some twenty-five  
in number, are notable for their variety and in-  
tricacy of design. Some of them feature a  
coat of arms while others are composed of  
fantiful motifs having a personal association,  
making them singularly individualistic.

## Etchings from Three Nations

English, French and American etchers are  
included in the current exhibition at the Mus-  
sman Gallery. England is represented by Frank  
Brangwyn's "Storm," Lee Hankey's genre sub-  
jects, and E. E. Blampied's sturdy horses. Of  
the Americans, Eugene Higgins stands out as  
having developed a style characterized by a  
massing of light and shadow. In contrast are  
Ernest Haskell's trees, with their fine detail.  
Another American is Philip Little, whose ships  
are in decorative arrangement. The French-  
man, A. Brouet, contributes a graceful dancer  
and three new plates, one interior and some  
street and market scenes of interesting com-  
position.

## Marines by George H. Clements

George H. Clements who, for some years,  
had a studio with Frank Duveneck in Paris  
and was a friend of William M. Chase, re-  
cently made a trip to the Bahamas where he  
painted some of the pictures now in his ex-  
hibition at the Milch Galleries. Among the  
water colors, the intensely green sea with coral  
reefs showing purple underneath is a favorite  
subject. The "Long Island Squall," done in  
transparent wash, has vigor of expression.Five portraits are included among the water  
colors, one of them being a study of W. L.  
Lathrop, in his New Hope, Pa., studio. The  
oils are only half the number of the water  
colors and are almost exclusively marines.

## Matilda Browne's Exhibition

At the same galleries are Matilda Browne's  
paintings and sculpture. Eight of the ten are  
of flowers, heavily massed and vivid in color,  
with backgrounds noticeable for their arrange-  
ment and color contrast. Blue usually domi-  
nates her pictures. One of her still life sub-  
jects in particular is a study in blue, and is in-  
teresting in its development of color harmonies.Miss Browne's animal groups are sympa-  
thetic portrayals of the inhabitants of the barn-  
yard. Several of them are inimitable in their  
spontaneous portrayal of characteristic poses.

## Sculpture by Piatta Shown

The work of Ernesto Begni del Piatta is  
shown for the first time in New York in an  
exhibition of portrait busts at the Arts Guild  
Galleries. He has recently been working in  
Cuba, where he made a bust of ex-President  
Mario G. Menocal, which is included in the  
exhibition. His study of Basil Soldatenkov,  
who came here as the emissary of Kerensky,  
is roughly modelled and is expressive of the  
intensity of the subject. Perhaps the most ar-  
resting study is of Jim Rice, Columbia coach.

## Byrdcliffe Pottery Is Shown

Edith Penman and Elizabeth Hardenbergh  
are exhibiting their Byrdcliffe pottery at the  
(Continued on page 10)HENRY GRAVES,  
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### RARE STAMPS SELL FOR 2,171,132 FRANCS

**Paris Auction of the Famous Renotière Collection Brings Some High Bids—Sales of Art Objects at Good Prices**

PARIS—The world-famous Ferrari de la Renotière stamp collection, the first half of which was sold last June for 1,100,805 francs, has occasioned a second sale, whose three sessions brought in 2,171,132 francs. The highest price reached was for six Swiss stamps of 1843, which sold at 113,000 francs, 75,000 having been asked.

The other figures were: One pair of British Guiana black-on-pink 1850, initials J. B. S., 60,000 francs; one blue with red obliteration, Hawaii, 1851, 90,000 francs; two Mauritius 1-penny vermilion and two-pence dark blue, Post Office, 1847, 98,000 francs; one two-pence dark blue Mauritius, 40,000 francs; the only known example of the 4-cent square black on blue, British Guiana, 34,000 francs.

For that figure quite a lot of fine etchings by Rembrandt might have been bought.

On the 26th, four little panels attributed to Giovanni de Palo found a purchaser in M. Féral, at 45,000 francs, and six aquarelles by Cézanne fetched, respectively, 800, 1,000, 850, 2,500, 1,600 and 2900 francs. This was at the sale of the Wendland sequestered goods.

The collection of M. Le Bréton, late curator of Rouen Museum, which M. Lair-Dubreuil will disperse at Georges Petit's, at the beginning of December, is extremely promising. The conventional formula, "the collection of a man of great taste," is in this case entirely merited. It contains a very fine Corot, "La Danse des Nymphes"; a touching still-life by Chardin showing a hare and a game bag, and a pretty door panel by Boucher. But the chief feature is the set of XVIIIth and XVIIIth Century drawings by Fragonard, Boucher, Hubert-Robert, Gravelot, Houin, Jaurat, Le Prince, La Tour, Watteau, Pater, St. Aubin, Lancret and others. Other attractions at this sale will be rare enamels from Limoges and precious ivories and wood carvings of the Middle Ages and the Renaissance, and also fine sculptures in stone of the XIIth and XVIIIth centuries. Goldsmiths' work, bronzes, brasses, beautiful XVIth and XVIIIth century furniture and an imposing set of splendid tapestries will also be sold. There will be a second sale of this collection at the end of December, as there will also be of the Kahnweiler collection, with its fine tapestries, while the Engel-Gros collection will be finally dispersed by the end of the year. —C.

#### Monument Erected to French Wine

PARIS—A monument to French wine, in the form of a bas relief by Injalbert, has been presented by a wealthy Southern Frenchman to Boupan-sur-Librin in the Department of Hérault. A poulu holds out a cup which is being filled by the Goddess of the Vineyards.

### GILL & REIGATE TO QUIT AMERICAN FIELD

The firm of Gill & Reigate, Ltd., of London, who are furnishers to the King of England, have announced the closing of their New York branch, which they have maintained for the last ten years. Their belief that London offers a better market for both American and English buyers has induced them to concentrate their entire stock in their house in Soho Square. Because of the difficulties of transport-



"THE MEADOW BROOK" By CHARLES P. GRUPPE  
Presented by Carl F. Lomb to the Rochester Memorial Art Gallery

tation they are offering their complete stock in a sale which will give American collectors an opportunity to keep some of these unique pieces—many of them dating back to the days of Elizabeth—on this side of the Atlantic.

The Gothic chests, settles, chairs and court cupboards which are included in the collection show great diversity of design in their carving. Two large bookcases, one of them unique in being of pine, are illustrative of the totally different types of carving that may be found in English work of the eighteenth century.

Among the curios are boxes, tea caddies and work baskets of tortoise shell, dating from more than a century ago. Noticeable for its vermilion coloring is a Chinese lacquer chest, imported into England when everything Chinese was the vogue—in the age of Chippendale.

### WANAMAKER'S PLANS BIG MODERNIST SHOW

For the first time in the history of art in the United States a department store is to have an exhibition by post-impressionists, futurists and cubists. At the modern art gallery of Wanamaker's, beginning November 19, there will be a display of fifty-three oil paintings, four water colors and three drawings by artists of the most extreme schools.

The exhibitors will comprise fourteen Frenchmen, three Frenchwomen, three Spaniards, three Italians, one Finn, one Norwegian,

one Dutchman and one American. All of them have shown in Paris and other European capitals, and all but one reside in Paris. The following will be represented:

Georges Braque, Pierre Bonnard, P. H. Bruce, Georgio de Chirico, Andre Derain, Raoul Dufy, Juan Gris, Thorvalk Hellesen, Auguste Herbin, Irene Lagut, André Lhôte, Fernand Leger, Marie Laurencin, Henri Matisse, Jean Metzinger, Amedeo Modigliani, Helene Perdriat, Pablo Picasso, K. X. Roussel, Cuno Severini, Surbage, Jose de Togores, Maurice Utrillo, Georges Valmier, Kees Van Dongen, Maurice de Vlaminck and Edouard Vuillard.

### FRANCE STANDS BY AS ART TRADE IS KILLED

**Notorious Pacca Law, Governing Exports, Causes Many Galleries to Give Up Buying—New Effort for Its Repeal**

PARIS—Despite reiterated representations from the art dealers and while numerous recognized authorities have expressed themselves against it, the Pacca Law, so detrimental to the trade in the exportation of works of art, is still in force and continues to exercise its baleful effects.

The crisis which business all over the world is undergoing and which naturally affects the luxury trades first and foremost, should have opened the eyes of the French government and induced it to repeal or, at least, to modify the unfortunate formality.

The endurance of many dealers at the present moment is past belief, and few realize the sacrifices they are making to "carry on" after the many lean years they have been through of late.

Some of them, faced by dwindling sales, have given up buying, put their firms in the hands of managers, and have gone traveling, while others have made up their minds to forestall ruin by pitching their tents elsewhere. There are plenty of cities within a few hours of Paris where the market in art works is still free.

The government authorities forget that Paris, regarded as a world market in art works, was not always the important center it had become before the war, and the prosperity of which, having reached its climax towards 1900, was very largely due to the enterprise of its art dealers. For reward they are seriously damaged in their interests and feel hurt by the mistrust with which their transactions are regarded, submitted as they are to humiliating, endless and costly formalities.

The art dealers are perfectly aware that the country needs money and have accepted the quite legitimate tax on the turnover without a murmur, but what arouses their indignation is the exit tax, which paralyzes business, and, by reducing the turnover figure, prevents the sales tax from yielding results.

Long ago Le Brun, the husband of Mme. Vigée Lebrun, in Napoleon's time wrote very rightly: "To the free interchange in art works France owes the treasures and knowledge which so eminently distinguish her among the nations."

It is rumored that there is some hope of the Chamber revising the nefarious law, and that high-priced personalities, impressed by the damage already done, are ready to use their influence in favor of its revision. —C.

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## CHICAGO'S ANNUAL A CONSERVATIVE SHOW

Cecilia Beaux Wins First Prize, and  
Even George Bellows' "Portrait of an  
Old Lady," Another Winner, Is Mild

CHICAGO—Heralded by a fanfare of trumpets, the waiting crowds on the portico of the Art Institute entered the doors at three o'clock, Thursday afternoon, November 3, for the first view of Chicago's thirty-fourth annual exhibition of American paintings and sculpture. Five thousand invited guests thronged the galleries. At six o'clock there were hundreds of people in the main foyer and on the stairways who had been unable to enter the exhibition rooms.

In former years more pictures have been shown, but this season the two hundred and ten works in oil and eighty-four pieces of sculpture were better chosen. All paintings were hung on the line—not one was "skayed."

Cecilia Beaux, who recently told the International Art Congress in Paris that there was no American school of art, won first prize, the Logan medal and \$1,500 by her figure painting, "The Dancing Lesson."

The sculptured portrait bust of the late Frank Duveneck, by Charles Gaffey, was awarded the Potter Palmer gold medal and \$1,000; the Mrs. Keith Spalding prize of \$1,000 for the best landscape went to Elmer Schofield for "The Morning Light"; George Bellows captured the Norman Wait Harris silver medal and \$500 with his "Portrait of an Old Lady," and the Harris bronze medal and \$300 was voted to Wellington J. Reynolds for a decorative painting, "Ave Maria."

The prize of \$200 given by Mr. and Mrs. Augustus S. Peabody, intended to encourage young artists, goes to Felicie Waldo Howell for "From the Attic Window." Eugene Savage received the William M. R. French memorial gold medal of the Art Institute Alumni Association for his decorative designs entitled "Pastoral" and "Arbor Day."

The Friends of American Art announced the purchase of Leopold Seyffert's painting, "The Model," which last year won the Temple gold medal at the Pennsylvania Academy. It now be-

comes part of the permanent collection of the Art Institute.

The Charles S. Peterson purchase prize, \$500, will be held over to next year when, added to an equal sum, it will be used to purchase an important work for the permanent collection.

Honorable mentions went to three pieces of sculpture: "Unfinished Figure," by Sherry Fry, "Cupid and Gazelle," by S. P. Jennewein, and "St. Philomela," by John Gregory, and the paintings: "Compassion," by Anthony Angarola, and "Late February," by A. T. Hibbard.

In view of the radical tendencies of the times, it is an interesting fact that the jury leaned toward the conservative. Even "The Portrait of an Old Lady," by George Bellows, is conservative in execution.

Director Harshe is keenly aware of the value of tasteful and tactful arrangement in a gallery. In some of the exhibits of early days one canvas was wont to kill its neighbor, or a painting full of elusive witchery was "skayed" and an intimate bit of sculpture was often extinguished in the shadows. Now the idea of fitness rules. Canvases are arranged with regard to size, color and possible theme.

Entering the spacious first gallery, the color splendor of two immense landscapes, "Reflected Light" and "Taos Mountains," by Victor Higgins, seem to invite to a prismatic feast. At the right is Cecilia Beaux's "Girl with Cat," at the left beyond a doorway, George Bellows' "Old Lady in Black," and inconspicuously in the foreground a small sculpture, "Philomela," by John Gregory. Seyffert's "The Model" has an honored place on the south wall. Here also are landscapes by Oliver Dennett Grover, William Ritschel, Fred Grant and William Wendt, compositions by Fred Bosley, John Sloan and Marion Powers, Mr. Seyffert's "Horace Taft" and George Bellows' "Eleanor, Joan and Anna," in company with the fine little bronze, "Cupid and Gazelle" by C. P. Jennewein.

Like a pearl on the string of color arrangements is the left gallery, the next in succession. The walls are pale gray toned, and the canvases are keyed in tone. "Pastoral" and "Arbor Day," the decorations by Eugene F. Savage, and "Morning Light," the prize winning work of Elmer Schofield, are here, and also a still life, "The Picture from Thibet," of the charm of rainbows seen through a mist, by Emil Carlsen; "Lady in Rose," by Frederick C. Frieseke, and exquisitely toned compositions by Thomas Erwin, Clarence A. Gagnan, and W. Rousseff, together with pieces of small sculpture.

In the right hand gallery, keyed to warmer hues, are "Sun Spots" by Charles Woodbury, brilliant as a piece of Oriental tapestry; "Sunlight in the Forest," by Charles C. Chapman; pictures by Jessie Arms Botke, Leroy Ireland and Mrs. K. E. Cherry, and portraits by Edith Catlin Phelps, M. Jean McLane and John C. Johansen, with two smaller canvases by Wallace L. De Wolf and Robert Spencer, and a bronze portrait of Gompers by Kathleen Wheeler, with various bits of intimate sculpture.

Cecilia Beaux's "The Dancing Lesson," in the big middle gallery, is flanked by powerful canvases, "Across the River" and "Around the Harbor, Winter," by Hayley Lever. Opposite is a decoration, "Ave Maria," by Wellington J. Reynolds. Near it stands the portrait bust of Duveneck by Gaffey. On the walls in companionship are "When Days Grow Longer," by Jonas Lie; Wayman Adams' portrait bust of E. W. Redfield, and works by Leon Kroll, Edgar A. Payne, George Elmer Browne, F. Lauter, John R. Grabach, E. F. Comins, Cornelius Botke and John Sharron, with attendant pictures and small bronzes.

In the second right hand gallery are "The Mission, San Juan Capistrano," in sunset light, by Adam Emory Albright, and canvases by Marie Danforth Page, William V. Schevill, Frank Benson, Claggett Wilson, John Folsom, Van Dearing Perrine, F. A. Bosley and Bryson Burroughs.

Outstanding in the memory are the finely toned landscape, "Mount Lovewell," by Chauncey F. Ryder; "Woodstock Under Snow," by Harry Dean Bass; "Woodland Solitude," by Edward W. Redfield; "Moonlight in Brittany," by John Noble, and pictures by Henry Salem Hubbell, George W. Sotter, William H. Singer, Jr., Gardner Symons, W. Granville Smith, W. W. Gilchrist, Jr., Lilian Westcott Hale, Charles W. Hawthorne, James R. Hopkins, H. Dudley Murphy, Ralph Clarkson and Cecil Clark Davis.

## H. Harris Brown Paints Lady Noble

Walter P. Fearon of the Fearon Galleries has just received a letter from Mr. H. Harris Brown, who is at present a guest of Lady Noble, at the ancient Dunderave Castle in Argyll, where he is painting her portrait. Mr. Brown has recently finished a large portrait of Captain Taylor, C. M. G., C. V. O., known to many Americans as the commander of the *Renown*. The captain is shown on the deck of a battleship, with turrets and great guns in the background.

## CHICAGO OVERRULES JURY AND BARS JAP

Trustees of Art Institute Decide Shimizu Cannot Have Prize Awarded Him at Thirty-fourth Annual Exhibition

Who is in the right—the jury that awarded the Mr. and Mrs. Augustus S. Peabody prize of \$200 to Shimizu, the American-trained Japanese artist, for his painting, "Yokohama—Night," in the thirty-fourth annual exhibition of "American Paintings and Sculpture" at the Art Institute, Chicago, or the board of trustees, who held a special meeting on the matter and gave the prize to Felicie Waldo Howell on the ground that Shimizu was a foreigner and, hence, disqualified?

John Sloan, member of the jury, thinks Shimizu should have the prize. The other members were Ralph Clarkson, Howard Giles, John W. Norton, Leopold Seyffert, William Wendt, Charles H. Woodbury and Potter Palmer. There was a tie, four favoring Shimizu and four Miss Howell. The jury agreed to call in Albin Polasek, the sculptor, as arbiter, and he voted for Shimizu.

Then the trustees met and decided on a literal interpretation of the line in the prospectus reading "only on paintings and sculpture by contemporary American artists." Messrs. Sloan and Giles learned of this only after their return to New York.

"Shimizu's painting is a great work of art," said Mr. Sloan. "He was trained wholly in the United States and, I believe, is entitled to the prize."

## Rotary Show for Women Artists

The American Federation of Arts has included among its traveling exhibitions for this season a group of forty paintings, fifteen miniatures and twenty works in sculpture by members of the National Association of Women Painters and Sculptors. The circuit is to include Muskegon, Mich.; Columbus, O.; Rochester and Elmira, N. Y., and Lancaster, Pa. The selection of the works will be made by the interstate jury of the association; M. Elizabeth Price, chairman, and the exhibition jury of the Federation, Francis C. Jones, chairman.

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## PHILADELPHIA HOLDS WATER COLOR SHOW

Miniatures Also Shown in the Exhibit  
at the Academy, Where Both Older  
and Younger Painters Are Represented

PHILADELPHIA—Critical consensus places the merits of the nineteenth annual water color and the twentieth annual miniature exhibition in the Academy of the Fine Arts well above last year's combined display. Variety without freakishness is predominant, while both the old and new schools receive ample and intelligent representation.

Veterans like Sargent, whose twelve pieces are one of the features of the water color show, and Pennell, with his daring and illusive impressions of city life and wharf activity, are balanced with exponents of the younger generation, such as Alfred Hayward and Catharine Wharton Morris.

Nature studies loom large. Significant among these are the landscapes of the westerner, Francis McComas; of Birger Sandzen, William C. Watts, C. S. Kaelin, Jane Peterson and Felicie Howell. Two memorial collections are those of F. Walter Taylor, in black and white, and of Lucy S. Conant, mainly mountain studies and costume designs.

The miniature exhibit is complemented by the inclusion of pieces by the London Royal Society. Among those represented are Alyn Williams, Maria J. Streat, whose work won the bronze medal, and many others, a large number of whom are women. —B. D.

### Delacroix Exhibition Is Planned

PARIS—An exhibition of pictures by Eugène Delacroix will be held shortly at the Galerie Paul Rosenberg, rue La Boétie, for the benefit of the Victimes du Devoir fund.

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By W. LEE HANKEY

with those of his pupil, Lucian Muratore, the tenor, who, with his wife, Lina Cavaliere, returned on board the same steamship.

The French government recently bought Mr. Lachman's "The Valley of Grand Andely" for the Museum of the Luxembourg, a work that had been rejected by Carnegie Institute for its international. It is interesting to know that, when the painter was invited to exhibit at Carnegie, M. Léonce Bénédite, director of the Luxembourg, was in his studio, and helped select "The Valley of Grand Andely."

ment, to be ninety-six feet in height, has its base in the form of a five-pointed star, on which is erected a pyramidal structure depicting in elaborate symbolism the elements that have made America. The group on the face of the monument comprises three figures, "Life," "Happiness" and "Freedom," the latter typified by a young man in the full consciousness of liberty and power.

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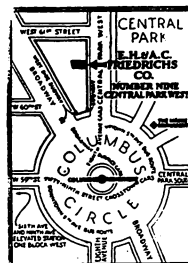
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## THOSE TWO "BLUE BOYS"

Two "Blue Boys," both alleged to be by Gainsborough, will soon be in the United States. One is the Fuller-Hearn picture, which has been here many years, and the other is the more famous example which Sir Joseph Duveen acquired for \$640,000 from the Duke of Westminster and which is to enrich the collection of Henry E. Huntington.

The latter picture has never been questioned as the work of Gainsborough, but the former has been the subject of much controversy. Some say it is the work of Hoppner, who, to oblige a patron, copied the Duke of Westminster's "Blue Boy" when it was in his possession. Others contend that it is a true work by Gainsborough, and as beautiful as or more beautiful than the other.

Sir Joseph has said that the Westminster "Blue Boy" is to be exhibited in New York. The whole art world would be grateful if both pictures could be exhibited side by side; or, if that could not be arranged, the Fuller-Hearn picture could be shown in another gallery at the same time.

As long ago as 1869 the London *Graphic* wanted a side-by-side exhibition of the two portraits, using these words:

"When the best judges have already decided that the 'Blue Boy' No. 2 [now the Fuller-Hearn picture] is more gracefully drawn than the 'Blue Boy' No. 1, that the coloring of the former is clearer than the latter, and the character of the face more pleasing, and that the minutest touches of the subordinate parts are palpably Gainsborough's, a case is quite made out for the new claimant, and the two pictures should be as soon as possible hung side by side in South Kensington in broad daylight, and open to the keenest scrutiny. . . . Is the second 'Blue Boy' to remain an endless crux for modern art critics?"

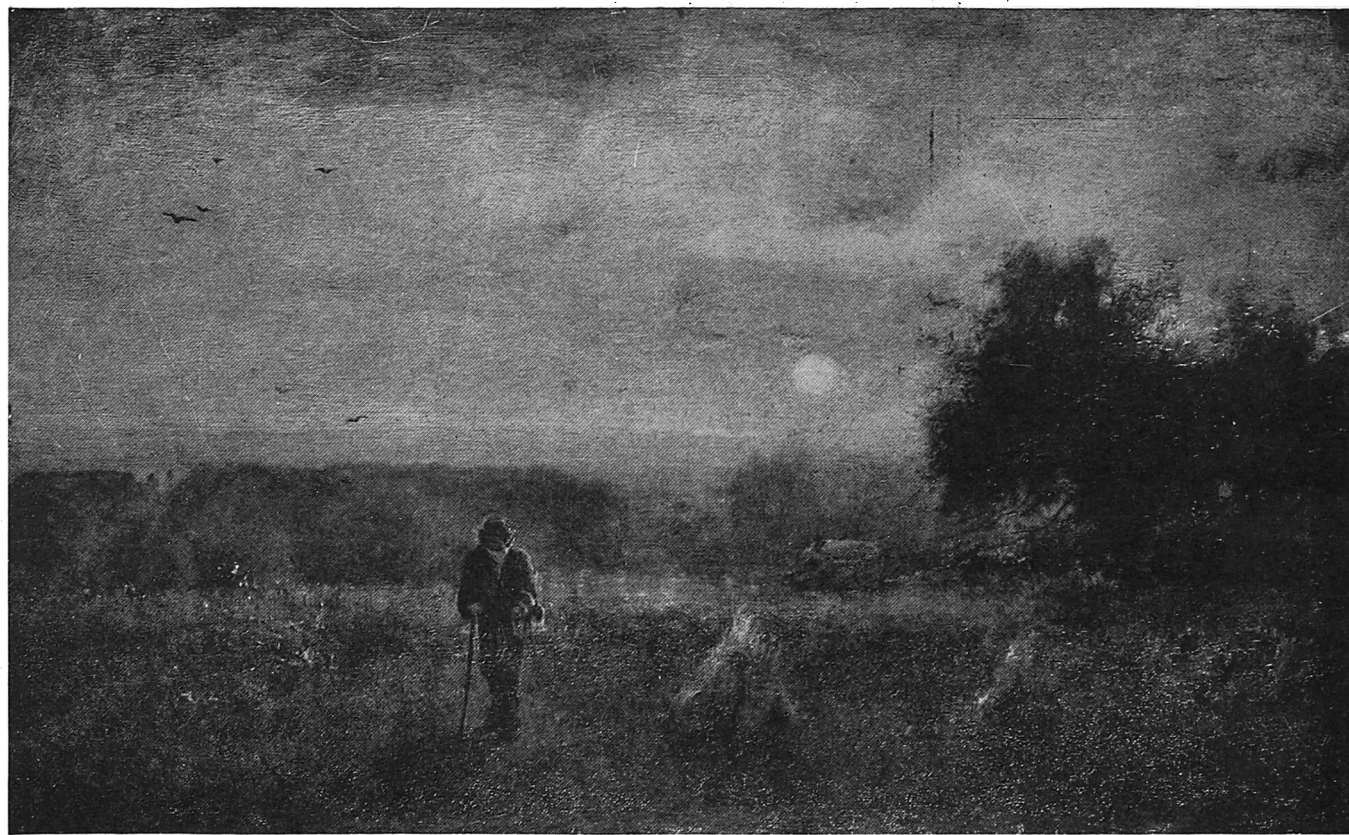
It has become the custom in the art world when the Fuller-Hearn "Blue Boy" is mentioned to shrug the shoulders. This is an opportunity to enable art lovers to arrive at an opinion more or less positive.

## A CELEBRATED CASE

The owner of a painting claimed to be the original "La Belle Ferronière" by Leonardo da Vinci has sued Sir Joseph Duveen for \$500,000 because she alleges he said the picture was a copy of "La Belle Ferronière" in the Louvre and thus prevented its sale for a very large sum to wealthy persons in Kansas City who wished to buy it for the art museum there.

The owner asserts that it can be proved by the finger prints of Leonardo da Vinci himself that the picture is genuine and the work of the man who painted the "Mona Lisa." Moreover, the owner contends that the work has the genuine *sfumato* of Leonardo, whereas the one in the Louvre is harder of outline.

## "Evening Glow" by George Inness in Sale at the Anderson Galleries



"EVENING GLOW"

BY GEORGE INNESS

Two notable paintings, "Evening Glow," by George Inness, and "Autumn Evening," by J. Francis Murphy, will be sold at auction Friday evening, November 25, at the Anderson Galleries. They belonged to the late Mrs. Harriet

A. Curtis of Plainfield, N. J., whose collections of Egyptian glass and other art objects were sold two years ago at the same galleries.

The Inness picture belongs to the artist's great "Montclair period," is dated 1883 and is

22 inches high by 36 wide. "Autumn Evening" by Murphy is dated 1899. It is on a panel, and is 14 x 19 inches. Both pictures are entitled to rank among the finest examples of the work of two great artists.

With its testimony of great finger print experts and its testimony of great art experts, Hahn vs. Duveen is sure to be a *cause célèbre*.

But wouldn't it be a great thing if the world would buy works of art purely because of their beauty and nobility, rather than because of the immortality of name of the supposed author? What a millennium it would usher in for contemporary American art!

## MUSEUM OPPORTUNITIES

The economic situation of the nations of Europe, together with present conditions of money exchange, has developed an opportunity for American art museums which, if neglected, may never present itself again.

Many European collections are being broken up, and representative works of art of all the ages are coming upon the market at prices lower than have prevailed for many years. While there is no decrease, perhaps, in the prices of great masterpieces of art, the decrease is appreciable in those worthy and educational examples which should make up the bulk of the exhibits of our American museums.

Our own economic situation may be such that funds are not plentiful, but if each of our twenty or more major museums would appoint a committee to take advantage of the present situation, undoubtedly millions of dollars could be raised for the permanent artistic enrichment of the nation. The money our millionaires give to art museums would be doubly well spent. Now is the time, not a few years hence when foreign exchange will have returned to normal and high prices again prevail.

## Orpen's Fee Is \$1,250 Per "Foot"

LONDON—A London daily remarks that one thing is made clear by the suit of Sir William Orpen against Lord Leverhulme, and that is that it is expensive to have one's foot painted by Orpen. A full-length, including both feet, is estimated by Sir William as worth \$2,500 more than a three-quarter length. This would make \$1,250 for each foot.

## New Exhibition by Galsworthy

Frank Galsworthy, English water colorist, who arrived in New York two weeks ago, has arranged to hold an exhibition of his newest flower paintings at the Kingore Galleries from December 13 to 31. His show last winter was one of the successes of the art season.

## Obituary

GEORGES SAMARY

The death has occurred in Paris of a well-known and much-esteemed dealer, Georges Samary, who retired from business some years ago.

MARQUISE DE GANAY

The Marquise de Ganay, who was a great patron of art and artists, has just died in France.

## AMIABILITY RETURNS TO SALON D'AUTOMNE

Pictures in Paris Once More Are Painted for Pleasure, and Even Marchand Yields to Tendency—Belgians' Show

PARIS—The fourteenth Salon d'Automne at the Grand Palais comprises thirteen hundred pictures. More than six thousand were submitted.

A general survey produces the impression that only the jury was severe. A smiling amiability prevails on the walls. Pictures showing children, graceful young bodies, beautiful women, dainty dresses, are numerous. The austere inclined will deplore this growing tendency to "prettiness." There is no doubt that a certain frivolous sensuousness has taken possession of this Salon. Seaports and the seashore with bathers are favorite themes.

Beauty, so long despised, is creeping out again. Numerous are the painters who have allowed themselves to be conquered. The great Marchand, the gravest of the best men here, the most unadorned, almost an ascetic, has submitted wholeheartedly. True it is that he has chosen his modern Madonna from among the people, and he has painted her as unfloridly as is his admirable custom. But she is a superb creature, and he has achieved a wondrous effect of tenderness and impressive humanity.

The sybarite of sybarites here is, of course, Van Dongen. The rejection of his portrait of Marie Ricotti, a popular actress, embittered him, but four acceptances out of five offerings should be enough to exert a mollifying influence. He offers a diametrical contrast with Jean Marchand. Marchand's Madonna is a Virgin from the medieval cathedrals of France; Van Dongen's ladies are modern Dianas of Poitiers. They do not nurse babies; they read Anatole France, wear jewels and low-necked dresses, command, and are adored. In one picture, indeed, two hands from one so humble as to be invisible, offer a large vase full of chrysanthemums to a lady who looks rather bored. But she is royally painted, as is also her companion seated on a Spanish shawl with a book slipping off the couch. But a fourth annoys us for her overgrown eyes. Van Dongen is a magician and he does not need to cheat.

Another magnificent portrait is that by Charles Guérin, also of an extremely handsome woman which marks—one dare hardly say it about so mature a craftsman—an enormous stride. And Picart Le Doux, of the soft brush, and d'Espagnat, in love with youth, are neither of them ashamed of expressing beauty beautifully.

Pastoral scenes are numerous. A Virgilian atmosphere prevails, expressed most powerfully by Flandrin. Lebasque takes his subjects from his immediate environment, and they are charming.

As to Mme. Marval, she is not worthy of herself this year. She has fallen off in her re-

clining nude. A contrast with this is Girieud's which, one knows not why, despite a most perilous subject (a monk looking at a nude Titian-like woman through a window), is free from the slightest taint of vulgar suggestiveness. The American artist, Myron C. Nutting, treats his nude also with nobility.

Vallotton's two nudes, one against a blue and green ground, and another crouched and feeding a cat, are in the sleek, uncompromising manner which is gaining ground. Roger Fry has placed his nude near a grotto, and its composition is pleasantly reminiscent of Ingres. An unsteadiness has taken possession of André Lhôte.

Ottmann and Klingsor show good figures. Fray's and Mathieu Verdilhan's are breezy; Gamoin's sea picture is beautiful. Dorignac's figures, whether in chalks or paint, are sculpture. Cuvré's black and white portraits are masterful as ever. Mela Muter is in good form, and Jacovleff paints portraits of heroic size. He has also some pictures from his China scenes. Olga Sakharoff is of those, increasingly numerous, who have imagination. Victor Dupont's children are painted with love, and Laprade's flowers are recreations, not exercises.

There seems to have been a great "back-to-the-land" movement among artists, for landscapes are so numerous. Segonzac keeps to his undertones. Peské has attempted a big scene in sepia of decorative intent. Thorndike's landscapes show the south in its more sombre, graver aspect. James Wilson Morrice is versatile with four landscapes, a figure and a circus scene. Friesz is Friesz as Fujita is, quite blandly, Fauconnet.

Suzanne Valadon is a melancholy outcome of Degas and neo-Impressionism. That excellent draftsman, Roig, uses colors which are delicate and pearly. Chavenon is robust. Other landscapists and seascapists are Lotiron, Jacques Blot, with fine greens, and Warquier, broader than heretofore. Favory, Grissay, Kars, Barat-Levrux, paint nudes; Sabbagh, family groups; Jolly, landscapes and still life; Asselin, figures indoors.

The more categorical cubists are in a *cal de sac*. Yet Fernand Léger opens out possibilities. His nude ladies among stovepipes (!!!) have style as far down as their ankles, but his strenuous method has failed him at the feet. Toes are awkward things.

There are several important sideshows at the Salon. The room devoted to the Belgian *Ymagiers* is most attractive. It opportunely succeeds to the little show of modern Dutch painters of last spring.

The link binding this association is idealism—an idealism that has much in common with the English Pre-Raphaelites. Anto Carte paints very much like Burne-Jones, particularly so in his semi-modern Madonna by the Seashore. His extraordinary "Pieta" comes nearer the Flemish Primitives, as also his "Archer," composed with rare fastidiousness.

Van Woestyne's Watts-like "Flanders en Exil" is in fresco. E. Fabry is another of these idealists who will draw upon their heads the supreme indignity of being called "literary." The group comprises quaint landscapes by de Saedeler, portraits by Wagemans and Cockx, and some remarkable sculpture by Marcel Wolfers.

Caillebotte, the Impressionists' patron, whose work the Salon reveals to the public, is represented by two scenes of boating. Daumier is also commemorated on these walls.

—Muriel Ciolkowski.



## WORCESTER MUSEUM HAS "ULTRA" SHOW

(Concluded from Page One)

Characteristic of most transient exhibitions of modern art, and yet it is to the conventional and not to the 'ultra-modern' that museums and academic bodies have given their wholehearted support, resulting in a long history of misdirecting the public. In its permanent collections a museum is responsible for the value of its possessions; in its transient exhibitions it can afford to adopt a more liberal policy of the open door for all except obviously commercial productions. Eventually all art finds its level.

But in his article says:

"Not the least significant thing about the so-called modernist movement in art is that it is no longer modern. It is not, as many assume, one of the legacies of the Great War, nor was it even responsible for the Great War. In point of fact, modernism in painting and sculpture is already approaching its majority, having had its inception in the reaction against Impressionism, which actually began to make itself felt before the close of the last century."

"The high priests of the modern movement in painting are Cézanne, Gauguin and Van Gogh, each of whom was neglected and derided in his own day, though at the present moment each is recognized as a master of the first category, a veritable classic of contemporary art. While Gauguin and Van Gogh for personal and individual reasons remained in a sense outside the general line of development, it was from the monumental plasticity of Paul Cézanne that stems the movement which we today characterize as typically modernistic. The relation between Cézanne and Henri Matisse is obvious, and it is but a step farther in the same direction until we encounter the initial cubistic tendencies of Picasso, Picabia, Braque, Derain, Gleizes and Duchamp."

"Cubism was, however, static. It lacked the principle of motion—that dynamic urge which is so marked a feature of latter-day existence. It thus remained for the Futurist to parallel and in a measure to complete the work of the French Post-Impressionist, Synthetist and Cubist, which task was achieved in the task of the Italians Severini, Russolo, Carrà and their associates."

"The essential features of the modern movement having been established through the emphasis on plastic form as exemplified in the work of the French Cubists, and by the development of the dynamic principle as enunciated by the Italian Futurists, it merely remained for the program and practice of Expressionism, as opposed to Impressionism, to extend the sphere of influence, which it forthwith accomplished with stimulating rapidity."

"More than a decade ago it was my good fortune to confront the modernist movement in the various capitals of Europe whence it had radiated from Paris, the soul and center of latter-day aesthetic advancement. From Paris to Petrograd, and from Stockholm to Barcelona, it was the same story of enthusiastic young men and young women, and some not so young, turning in increasing numbers to the new evangel of modernism. Satiated with realism, impressionism, and painstaking illusionism, they welcomed the abstract and synthetic appeal of the new art with avidity."

"In every focus of activity was a courageous pioneer, a fugleman who pointed the pathway to his sympathetic colleagues. Christiania boasted its Per Krogh, Stockholm its Isaac Grünewald, Munich its Kandinsky, Moscow its 'Knave of Diamonds' group and its Goncharova and Larionov, who grafted the new gospel on the rich coloration and creative fecundity of the native Slavic genius, while in Budapest Rippl-Rónai carried the message into the land of the Magyar, and even conservative London could point to its Wyndham Lewis and the ubiquitous C. R. W. Nevinson."

"Apprehensive folk who look askance upon any change in what they deem the fixed order of the universe, freely predicted that the Great War would put an end to this wave of so-called radicalism which bid fair to demolish certain cherished preconceptions. And yet, as a matter of fact, nothing of the sort has transpired. Instead of being extinguished the new art has taken on fresh life with the approximate return to pre-war conditions. Long accepted at the Salon d'Automne and other recognized exhibitions abroad, Expressionism has at last been accorded the hospitality of certain of our own more enlightened galleries and museums."

There are fifty-nine pictures in the show, and the artists are: Archipenko, Baylinson, Patrick Bruce, Camperdonk, Covert, Dorothea Dreier, Katherine Dreier, Godwols, Gris, Hartley, Jungerich, Kadinsky, Mense, Molzahn, Muche, Picabia, Dessaignes, Schamberg, Stella, Stuckenberg, Taylor, Topp, Donas, Van Everen, Villon, Vogeler, Van Gogh, Ray, Daugherty, Eilshemius and Bauer.

### Hartford, Conn.

Etchings and drawings by Bradford Perin are on view at the Vayana Galleries, to continue until Nov. 12. The etchings comprise sketches of Avignon, Chartres and other scenes in France, and pictures of soldiers of France and Canada, views of mills, and portraits. There is a portrait of Miss Clare Eames as Mary Stuart, among others.

The drawings are in silver point, pencil, chalk and ink. Edgar Lee Masters and James Hamilton Lewis are included in the pen-and-ink sketches.

## Studio Gossip

Raymond Perry's painting, "Coöperation," has been acquired by the Sperry & Hutchinson Company for its offices at 114 Fifth avenue. The purchase is unique in that it is a patronage of the fine arts by a purely commercial house.

Charles A. Aiken has taken a studio for the winter at 28 West Sixty-third street.

H. Vance Swope has returned to the Van Dyck studios, New York, after a summer and fall spent in Ogunquit, Me., and Sandy Hook Bay, N. J., where he has a bungalow.

Heppie En Earl Wicks, who spent the summer at Le Roy, N. Y., painting children and gardens, has returned to her Carnegie Hall studio for the winter.

Frank Townsend Hutchens will close his studio at Silvermine about November 15, and will be at 48 Barrow street, New York, for the winter. His "Spring Morning" has been sold to Walter V. Cranford, of Greenwich, and his "Autumn Hillside" has gone into R. E. Thibaut's collection in New York.

The One Hundred Friends of Pittsburgh Art have bought seven pictures from the exhibition of the Associated Artists at the Carnegie Institute, for presentation to public schools. The purchases comprise "Harper's Ferry Street," by G. A. Bayard; "Curtained Window," by W. A. Readie; "Old Fireplace," by William Boyd; "Eleanor," by Esther E. Topp; "In the Hollow," by F. S. Metzkes; "The Day's Work Done," by Alice Judson, and "Old Man," by Milan Petrovitz.

Charles P. Gruppe has returned from a painting tour of the Middle West and the Catskills, and is now at his studio, 106 West Fifty-fifth street, completing pictures for his exhibition at the Butler Art Institute, Youngstown, Ohio.

C. Rudolph Theuerkauff, of Rochester, N. Y., who has been painting in the Catskills, recently spent a week in New York and attended the jubilee dinner of the Salmagundi Club.

James Weiland has returned from Stony Creek, Conn., where he painted during the summer and early autumn, to his studio at 61 Poplar street, Brooklyn.

Rosamond Tudor has been commissioned to paint the portrait of Mrs. George Nichols.

John Wenger has recently completed a series of stage settings for the Strand Theatre. He is now at work on a number of settings for a Terre Haute, Ind., theatre.

Elliott Daingerfield has returned to his studio in the Gainsborough from Blowing Rock, N. C., where he painted several fine landscapes and figure subjects.

H. Wellington Wack, who painted all summer in the Catskills and the Adirondacks, will hold an exhibition next month at one of the Fifth avenue galleries.

William H. Cotton, after painting the portrait of Mrs. Cornelia Burckhead, at Newport, will leave next week for Atlanta, Ga., to execute a portrait commission. He is doing a series of murals for a building in Cleveland.

### Providence, R. I.

Many notable accessions have been made to the Rhode Island School of Design by recent purchases and gifts, particularly in Chinese and Japanese art. Manton B. Metcalf has donated six old Chinese paintings, four of the T'ang dynasty, one of the Sung dynasty, and one of the Five dynasties.

Mrs. William B. McElroy has given a Japanese bronze of a "Walking Tiger," a Chinese garden vase of the Ching dynasty, three Chinese teakwood tables of the Ching dynasty, two Japanese plates and a Japanese vase of the Meiji period. Frank H. Foster and Mrs. Edward Holbrook have given carvings and vases.

The collection of twenty-three drawings presented by Mrs. Gustav Radeke include a portrait head by Abbott H. Thayer, "Mrs. Dalrymple" by Dante Gabriel Rossetti, a "Man's Head" by Augustus John, "Cliffs" by Child Hassam, a landscape by Thomas Gainsborough, a landscape by Claude Lorraine, "Bathing the Baby" by Sir William Orpen, "Tobias and the Angel" by Rembrandt, "Horse" and "Two Jockeys" by H. D. E. Degas, "Siamese Dancers" by Auguste Rodin, "Heads" by Goya, "Mother and Child" by Mary Cassatt, "Boys Bathing" by Max Liebermann, "Old Woman" by Paul Gavarni, and "Distant Oxford" by Muirhead Bone.

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### PITTSBURGH

The twelfth annual exhibition of the Associated Artists of Pittsburgh at Carnegie Institute comprises 160 canvases by sixty painters. Malcolm Parcell's special group is hung in the entrance gallery. The tone of the entire exhibition is much higher than those of previous years.

The first, second and third honors have been awarded to Wilfred Readie, Clifford Bayard and George Heppenstall, respectively. The \$200 prize for a figure composition, given by the Friends of Pittsburgh Art, has been bestowed upon Samuel Rosenberg, \$200 for the best landscape by the same donor going to Charles W. Patterson, and \$100 for the best water color to William Boyd. The other water color honor, known as the Camilla Robb Russell Memorial prize, was given to Alice Judson, and the single prize for women only, that of the Alumnae Association of the Pittsburgh School of Design, to Elizabeth Rothwell. The Art Society prize for the most meritorious exhibit went to Christ Walter for his group of landscapes.

The jury of selection for the International Exhibition of Old World Arts, which will continue until November 20 at the Institute, consists of Helen M. Beatty, Mrs. Roy Hunt, Mrs. Marvin F. Scaife, Mrs. James D. Hailman and Mrs. Arthur Hamerschlag.

### St. Paul

An exhibition of oils and water colors is now on view at the Public Library under the auspices of the St. Paul Art Institute. Philip Little contributes numerous marines in water color and a few large wood interiors done in oil, and Mrs. Gertrude Barnes is represented by some fine flower pieces.

### CINCINNATI

Four Cincinnati artists. Randolph Coates, James Hopkins, John Weiss and H. H. Wessel, are exhibiting in Richmond, Ind. The paintings include "Children of the Cumberland" by Hopkins and "Riverview Gossip" by Coates.

Twenty landscapes are on exhibition at the Hotel Savoy. They are the work of J. F. Earhart, of Fernbank, and are done on panels of curly birch, maple and mahogany, with the grain of the wood, untouched by the brush, forming beautiful sky effects. The wood is first subjected to a special treatment which brings out the grain, preserves the wood and forms a ground for effects unobtainable on canvas.

J. A. Orlowsky, a young Russian artist living at the local Y. M. C. A., has won recognition among Cincinnati artists through a portrait of D. B. Meacham, president of the Y. M. C. A. Orlowsky has studied art at the Royal Academy, Petrograd, and in Paris and New York.

—George E. Krehbiel.

### Cedar Rapids, Ia.

Members of the Cedar Rapids Art Association are being commended for the exhibition being held at the Public Library. All of the painters represented are of the Middle West. Frederick Grant, Karl Krafft, Jessie Arms Botke, Pauline Palmer, Vaclav Vytlačil and Alice Schille each have two or more canvases. There has been a large attendance.

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### LONDON

November 1, 1921.

LONDON—The Burdett-Coutts collection is to be dispersed, it is tacitly understood, at Christie's. The rare books go to Sotheby's. Another event which is anticipated as likely to arouse some heated bidding is the sale at Sotheby's on Nov. 23, of the unique Greek libation cup belonging to Lady Harcourt-Smith, the wife of the South Kensington Museum official. This shallow dish with the offset lip is of massive silver, parcel-gilt, and ornamented with fifty long leaves in relief, a small rosette adorning the center. The style of decoration and the fine chasing assign it to the third or fourth century, B. C. It was dug up at the end of last century by an Acarnanian peasant.

Two separate exhibitions, both of considerable merit, occupy the galleries just now of Arthur Tooth & Sons, 155 New Bond street, W. One is of etchings by contemporary artists. There are Bèjot's etchings of the Paris quais, the spirited studies of horses by Blampied, the architectural studies of Affleck, the delicate sketches of Venice by Walcot, and the D. Y. Cameron studies of streets and houses in which even the lampposts become expressive.

In the lower room is an excellent little collection of flower paintings and other canvases, all selected strictly with a view to their decorative quality. For the room which is furnished in the French manner, there are some delightful "overdoors" in monochrome grisaille, dainty little Bouches compositions beautifully adapted to the position in which they are destined to be hung. For the dining room there are fruit and flower groups by Monnoyer, a splendid picture of birds and ducks, painted against a landscape background by Hondecoeter, and skillful game pieces by de Bridt, Jan Fyt and others.

It is anticipated that a veritable raid will be made on our salesrooms and private collections by the American buyers this season, following the recent purchases by the Duveens. Especially do portraits of the British School seem to be acceptable in their eyes. Indeed, it will not be surprising if in a few years' time all our ancestors have crossed the ocean.

The demise of the late W. Lawson Peacock, a figure almost as well known to the art world of America as to that of England, has, as was to be expected, been followed by a redistribution of those who were his coadjutors at his gallery. F. C. Williams and H. A. Sutch are, under the name of Messrs. Williams & Sutch, opening the United Arts Gallery at 23a Old Bond street, W. 1, the former devoting himself to the modern side, the latter to the old masters. H. J. Brown, on the other hand, will carry on at the late Mr. Peacock's premises at 48 Duke street, S. W. 1, where he, too, will assist in the work of liquidation under the name of the Raeburn Gallery.

Percy Moore Turner, the well-known critic, whose name is as familiar to the American connoisseur as it is to the British, has written "Appreciation of Painting," which Selwyn & Blount, of London, have recently published at the price of fifteen shillings. The volume has been acclaimed by the press as the pronouncement for which the public have long been waiting, and the way in which it deals with the emotional and psychological side of the issue has roused the keenest interest. It recognizes that emotional responsiveness rather than expert technical knowledge lies at the root of the matter, and shows how this responsiveness is to be secured.

—L. G. S.

### PARIS

November 2, 1921.

It is not often that so much pleasure for the picture-seer is confined into one week as was afforded this last. With the exhibition preceding the sale of the works of the late Henri-Edmond Cross at the Hôtel Drouot, the opening of the Salon d'Automne, and the one-man shows at Bernheim Jeune's and Druet's, there was much for the eye to feast upon, and rather overmuch for the critic to deal with.

Of the three great Pointillistes, Seurat, Signac and Cross, the second is the only survivor, the third perhaps the least celebrated, his reputation being singularly small and disproportioned to his gifts when compared with that of Cézanne, for example.

Cross (whose real name was Delacroix—he changed it to the Anglicized version to avoid confusion) has one avowed admirer in the modern school of painters, Maurice Denis. Denis coats his unquestioned admiration for pictorial faculty under the words "heart" and "soul," for he prefers to refrain from saying outright that in this case the painter is at the service of the artist.

Angel Zarraga, the Mexican, whose latest pictures, shown at Bernheim Jeune's, are an outcome of Ingres, Fuviss and Vallotton in a more colorful degree, was a cubist up to 1917. A partiality for intense colors—M. Zarraga disposes of very fine pigments in green greens, blue blues and red reds—emphasizes sympathy with the early nineteenth century, as also the artist's preference for a certain feminine type, coiffure and costume. All blurring, chic, ambiguity are eschewed. A clean, uncompromising vision is the ideal, a smooth, blemishless technique. His cubist work is of a superior order also. "Homme à l'Accordéon" is a wonderful feat, and there is much beauty in a picture of geometrically treated marigolds. For there are cubists and cubists.

Quite another temperament is Paul Briardeau's (Druet's). To him nature is a glorious passing show of light and color—a kind of perpetual sunset and sunrise. He often recalls Turner, especially in his beautiful picture of the river Loire. In short, Paul Briardeau is a maker of ecstatic melodies of color, but I like him best when he works out of doors.

A contrast with decided, one-minded men such as these is Isaac Grunewald (La Licorne), who is either a naïve or a shameless imitator of Matisse, Van Dongen, Raoul Dufy and several others. However, he has great zeal, if no love, for art.

—Muriel Ciolkowski.

### Rochester

The new art season opened at the Memorial Art Gallery with canvases by Madame Amiard Oberteuffer and George Oberteuffer, and a group of landscapes by Guy Wiggins.

Madame Oberteuffer, especially, seems to express herself in all manner of objects and color ranges. Still-life groups of flowers, fruit, green peppers and glass bowls, portraits and studies of children at play have given her an opportunity to apply her remarkable color sense and feeling for arrangement.

Mr. Oberteuffer devotes himself primarily to landscape painting, for which his long residence in France and recent return to America have supplied him with a fund of delightful subjects. The most notable is "Notre Dame."

A special exhibition of paintings by Guy Wiggins is in the small gallery to the right of the entrance.

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EMBROIDERIES****VELVETS  
FURNITURE****BOSTON**

The Guild of Boston Artists' first bi-monthly one-man exhibition comprises an excellent group by Louis Kronberg. This artist spent a large portion of last winter painting in Spain, and what he brought back from that country makes up the major portion of his exhibit. The modern Spanish and Spanish-gypsy dancing girl in repose and action are the subjects of his pictures and there is little doubt that in these paintings he has gone ahead of any of his previous work.

In "La Gitana" one will find summed up the best of what Mr. Kronberg gleaned from his Spanish sojourn. It is a half-length portrait of a gypsy girl; the head is in semi-profile while one hand is raised and presses against her lips. The strong racial characteristics are clearly indicated. Her straight jet-black hair is falling gracefully over her face. Around her shoulders is an embroidered shawl of dark purple.

Stanley W. Woodward has been elected a member of the Boston Water Color Society. Although he has for years been an able artist in pencil, pen and ink and etching, it was only this summer that he took up water color.

At Doll & Richards', through November 15, there is being held a triple exhibition, dry points and etchings in the lower gallery by W. H. W. Bicknell, and upstairs water colors by Edith Park and paintings by Theodore Coe.

Paintings by C. Arnold Slade are in view at the Vose Galleries through November 12. The artist recently returned to his summer home in Provincetown after a trip abroad which included Algiers, Tunis, Morocco, Venice, Florence and France. Among the fifty-odd canvases are scenes from the canals in Venice, the dunes of Provincetown, marine views off the Maine coast, portraits of African natives, a large painting of American and French soldiers being entertained by a theatrical troupe and two large canvases illustrating Biblical characters. "Venetian Canal" is interesting for the way the light from above strikes upon one side of the buildings which line the canal and is reflected on the surface of the water. Noticeable also is the fine perspective and feeling of solidity imparted to the buildings and water. Of the two Biblical illustrations one is called "Joseph the Dreamer." It pictures a shepherd boy armed with a crook standing on a hillside of a light blue tone.

Charles J. Connick exhibited at his Harcourt street studio this week a newly completed figure window which is to be placed in the south transept of the Church of the Most Holy Precious Blood, Hyde Park. The window is in three lancets, with tracery, and contains a commanding figure of the Christ as the Good Shepherd in the center lancet, and on either side Saints Peter and Paul.

Harold Dunbar is exhibiting through November 15 at the Belmont Library a large number of his recent paintings.

Paintings of child life by Ethel Blanchard Colver are attracting attention from young and old at the Little Gallery, 270 Boylston street.

—Sidney Woodward.

**Detroit**

Forty-five prints are being shown by the Detroit Institute of Arts as a loan from the Boston Museum. Seven lithographs by Dauter, representative of his best work in caricature, have attracted much attention. A rare Van Dyck, the "Portrait of Jan Snellix," is the gem of the collection. There are fifteen Durers, one Millet, and one by Steinlen, the latter depicting refugees of the last war.

Announcement is made of a free sketch class, to be held Friday evenings at the Institute under the auspices of the City Recreation Commission.

It seems probable that bids for the new building to house the Institute will be received by December 1. Working plans by Paul P. Cret, of the Philadelphia firm of Cret, Zantinger, Borie & Medary, have been accepted by the Arts Commission. The layout of exhibition, lecture and office rooms has been approved by officials of the Cleveland Museum of Art, which is considered the most satisfactory building of the sort yet constructed. The Detroit plans embrace many improvements, suggested by the examination of all the leading museums.

**PHILADELPHIA**

E. K. K. Wetherill's picture, "Theodule No. 2," a painting as unusual in composition as in name, was awarded the gold medal of the Philadelphia Art Club, and purchased by the club, at the exhibition of small oils which opened the season. The work is a portrait of a serious, gray-eyed girl, and bears traces of Whistler's influence.

The honorable mentions went to Ralph Ott for "Autumn," a portrait of a girl out of doors, and to Albert Jean Adolphe for his "Evening Caller at Johnson's." The jury was composed of E. W. Redfield, Robert Spencer and George Gibbs. A feature of the show was a small memorial collection of paintings by the late F. Walter Taylor, who was so busy with his illustrations that he seldom had time to exhibit paintings.

Joseph and Elizabeth Robins Pennell have removed to Brooklyn Heights, after a long residence here. It is reported that their stay will be indefinite, and perhaps permanent.

J. R. K. Duff is announced as the most important exhibitor at the Print Society of England's show at the Print Club.

The Rosenbach Galleries are exhibiting water colors and block prints by Charles W. Bartlett, an English artist, depicting Chinese, Japanese and Hawaiian subjects. They are in the Japanese manner.

Under the auspices of the American Federation of Arts, the Pennsylvania Museum, Fairmount Park, has opened a typographical exhibit, including book and poster composition, color and half-tone printing. A junior class for children under sixteen is under the direction of Miss Mary B. Sweeney.

"The Art of Making Etchings" was the subject of an address by George T. Plowman at the Print Club during the week. George de Forest Brush gave the first of a series of five lectures, under the auspices of the Art Alliance, in the Academy of Music Foyer last Thursday.

—Bushnell Dimond.

**San Francisco**

The forty-fifth annual exhibition of the work of Western artists, which opened October 12 at the Palace of Fine Arts, is to continue for more than a month. Most of the prominent painters from San Francisco to the Carmel and Monterey colonies are represented. Lee Randolph, head of the California School of Fine Arts, was unable to enter because of his summer in Europe.

The exhibition includes more than one hundred canvases, selected by a jury composed of Armin Hansen, Ray Boynton, Roi Partridge, Guest Wickson, Spencer Macky, Gertrude Partington Albright and Florence Swift.

Armin Hansen's "Running for Home" is one of his inimitable Monterey Bay canvases, fishing boats running through the indigo seas before the menace of a moist green cloud mass. Ray Boynton is showing "Houses—Telegraph Hill," and a group of his beautiful, decorative murals.

Clark Hobart, Rowena Abdy, Mary J. Coulter, Constance Macky, Spencer Macky, Desmonde V. Rushton, Gertrude Partington Albright, Eugen Neuhaus, Frank Van Sloun and Joseph Raphael are among those represented.

Hildreth Meiere, who spends her winters in New York and her summers at the home of her parents in Los Altos, Calif., is now doing theatrical sketches and murals. She recently held an exhibition at the Helgesen Galleries here.

William V. Cahill's picture, "The Tardy Guest," won first prize at the Sacramento State Fair. The picture is being shown at the Ralston & Morcom Gallery.

H. von Saborn, sculptor, has bought a Chinese laundry on Nob Hill and converted it into a studio. He gave a "studio warming" to his friends of the art colony.

George S. Tilden, painter of California landscapes, is touring the Middle West and Gulf States with Mrs. Tilden. En route he is exhibiting canvases of Marin County and Santa Clara County by the aid of his original eight-foot collapsible easels, velvet drapes in a soft mauve tone, and electric lights.

Etchings by Frank Brangwyn are on view in the print rooms of the Palace of Fine Arts, where his strong technique is attracting much attention.

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## CURRENT SHOWS IN NEW YORK GALLERIES

(Concluded from Page Two)

Little Gallery until November 14. This pot-  
tery is made at their studio at Woodstock  
every summer. Many of the pieces are without  
decoration, depending on form and color for  
effect. Others have what they call a "chintz"  
design.

Blue in many shades is the dominating color  
of the pieces shown in this exhibit, which will  
particularly appeal to the artistic home maker.

### Stella and Schnakenberg

An exhibition of paintings by Joseph Stella  
and H. E. Schnakenberg is being held at the  
Whitney Studio Club until November 28. Jo-  
seph Stella's "Italian Peasant," painted in the  
Academic manner, and his accurate studies of  
the cactus and wild rose make a striking con-  
trast with his extreme modernism in "The  
Lotus" and "The Hippodrome Ballet." In be-  
tween these two extremes are several still life  
subjects painted in a rather broad manner.  
The pointilliste method seems well adapted to  
his two pictures of Coney Island. The "Spring  
Procession, South Italy," to which is given the  
position of importance, is a composition in  
small triangles of color that is expressive of  
motion and light.

The paintings of Mr. Schnakenberg include  
landscape, still life and flower subjects, broadly  
presented. His "Lilies" are striking for their  
luminous whiteness, while his "Zinnias" have  
captured a realistic coloring.

### George Elmer Browne's Show

The exhibition by George Elmer Browne at  
the City Club, until November 15, is composed  
largely of landscapes, though the Provincetown  
harbor has inspired his "Blue Nets." "The  
Loggers" is remarkable for its vivid blue-greens  
and "The Rialto" for its sunlight on color, with  
red predominating. In these the paint is thick-  
ly applied, while the "Fallen Tree" and "Pro-  
vincetown Lane" are executed in a more finished  
manner. One portrait, that of Miss Obreight,  
is included.

### Calendar of New York Exhibitions

Ackermann Galleries, 10 East 46th St.—Paintings by  
Franklin B. Voss, to Nov. 30.  
Ainslie Galleries, 615 Fifth Ave.—Flower paintings  
by Amy Cross, to Nov. 15; permanent display of  
Inness landscapes; paintings by Duveneck, to Nov.  
30.  
Anderson Galleries, Park Ave. and 59th St.—Paint-  
ings by Rubin and Kolnick, Nov. 14 to Nov. 30;  
paintings and etchings by Plasse, Nov. 14 to Nov. 30.  
Arden Gallery, 599 Fifth Ave.—Christmas exhibition  
and sale, Nov. 17 to Dec. 28.  
Arlington Galleries, 274 Madison Ave.—Exhibition of  
American paintings, through November.  
Art Center, 65-67 East 56th St.—Exhibitions of the  
seven constituent societies, of the Tiffany Founda-  
tion and the Inter-Theatre Arts Society, through  
November.  
Babcock Galleries, 19 East 49th St.—"Nanuet Painters  
and Sculptors," Nov. 12 to Nov. 26.  
Belmaison Galleries, Wanamaker's—Exhibition of works  
by European artists, through November.  
Brooklyn Museum, Eastern Parkway—Loan exhibition  
of the works of Thomas Sully; exhibition of mod-  
ern French art; facsimile reproductions of Holbein's  
drawings; American water color exhibition.  
Brown-Robertson Galleries, 415 Madison Ave.—Amer-  
ican sporting prints, paintings and water colors by  
Will J. Hayes, to Nov. 30.  
Brunner Galleries, 43 East 57th St.—Recent paintings  
and etchings by Anne Goldthwaite, to Nov. 23.  
City Club, 55 West 44th St.—Pictures by George  
Elmer Browne, to Nov. 15; women admitted from  
11 to 4.  
Daniel Gallery, 2 West 47th St.—Paintings by Albert  
Bloch, Nov. 15 to Nov. 29.  
Dudensing Galleries, 45 West 44th St.—Oils and  
water colors by Mary Rogers, to Nov. 30.

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Durand-Ruel Galleries, 12 East 57th St.—Portraits,  
decorative panels and water colors by W. G. de  
Glehn, Nov. 14 to Nov. 30.

Ehrich Galleries, 707 Fifth Ave.—Exhibition of "Six  
American Artists" (Volkert, Potthast, Clark, Snell,  
Olinsky and Nichols), to Nov. 15; paintings and  
monotypes by Henry Wight, and portraits of chil-  
dren in water color by Eleanor Barnard, Nov. 17 to  
Dec. 3.

Fearon Galleries, 25 West 54th St.—American land-  
scapes, to Nov. 30.

Ferargil Galleries, 607 Fifth Ave.—Portraits by Mur-  
ray P. Bewley; landscapes by Harry Leith-Ross,  
to Nov. 15; war bronzes by Mrs. Harry Payne  
Whitney.

Folsom Galleries, 104 West 57th St.—Paintings by  
American artists.

Gallerie Intime, 749 Fifth Ave.—Paintings by M.  
Zim.

Harlow Gallery, 712 Fifth Ave.—Etchings and litho-  
graphs by Whistler; etchings of wild fowl by Roland  
Clark, to Nov. 30.

Kennedy Galleries, 613 Fifth Ave.—Exhibition of Etch-  
ings by Frank W. Benson, through November.

Kingore Galleries, 668 Fifth Ave.—Exhibition of  
portraits by Howard Crosby Renwick, beginning  
Nov. 21.

Knoedler Galleries, 556 Fifth Ave.—Exhibition of old  
and modern paintings and etchings.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by  
Van Vleet Tompkins, to Nov. 19.

John Levy Galleries, 559 Fifth Ave.—Paintings by  
W. Lee Hankey, Nov. 14-26.

Little Gallery, 4 East 48th St.—Byrdcliffe pottery by  
Edith Penman and Elizabeth Hardenbergh, to Nov.  
14; exhibition of Spanish laces.

Lowenbein Gallery, 57 East 59th St.—Permanent ex-  
hibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Exhibition of  
West Indian marines by Frederick J. Waugh, to  
Nov. 19.

Mrs. Malcom's Gallery, 114 East 66th St.—Exhibition  
of hand-engraved book plates by Arthur Engler, to  
Nov. 19, 2 to 6 P. M.

Metropolitan Museum, Central Park at 82nd St.—  
Loan exhibition of Oriental rugs from the Ballard  
collection, to Dec. 31; exhibition of prints by Legros,  
Lepere and Zorn, to Dec. 31; exhibition of drawings,  
woodcuts and sketches by Florence Wyman Ivins,  
to Nov. 19.

Milch Galleries, 108 West 57th St.—Flower paintings  
and sculpture by Matilda Browne; paintings in oil  
and water colors by George H. Clements, to Nov. 19.

Montclair Art Association, Montclair, N. J.—New  
Jersey exhibition of architecture and allied arts,  
Nov. 21 to Jan. 2.

Montross Gallery, 550 Fifth Ave.—Water colors and  
etchings by Ernest Haskell, to Nov. 19.

Mussman Gallery, 144 West 57th St.—Etchings by A.  
Brouet, William Lee Hankey, E. Blampied and  
Henry B. Shope, to Nov. 30.

National Arts Club, 15 Gramercy Park—Sixteenth  
annual exhibition of books of the year, to Nov. 26.

N. Y. Public Library, Fifth Ave. and 42nd St.—Exhi-  
bition of Meryon etchings in the S. P. Avery Col-  
lection, also drawings and early states of etchings  
lent by various collectors, through November.

Ralston Galleries, 4 East 46th St.—Exhibition of Bar-  
bizon paintings and 18th century English portraits.

Salmagundi Club, 47 Fifth Ave.—Exhibition of paint-  
ings, water color and pencil drawings by J. Francis  
Murphy, to Nov. 26; daily and Sunday, 1 to 6 P. M.

Schwartz Galleries, 14 East 46th St.—Paintings and  
drawings of horses by George Ford Morris, to  
Nov. 21.

Scott & Fowles Galleries, 667 Fifth Ave.—Views of  
old London by 18th century artists.

Sterner Gallery, 22 West 49th St.—Decorative paint-  
ings, to Nov. 15; "Anonymous Exhibition," Nov.  
15 to Nov. 30.

Weyhe Galleries, 708 Lexington Ave.—Color crayon  
drawings by M. von Recklinghausen, Nov. 14 to  
Nov. 28.

Whitney Studio, 8 West 8th St.—"Overseas Exhibition  
of American Art," to Nov. 17.

Whitney Studio Club, 147 West 4th St.—Paintings by  
Joseph Stella and H. E. Schnakenberg, to Nov. 28.

Wildenstein Galleries, 647 Fifth Ave.—Third Annual  
Exhibition of the New Society of Artists, beginning  
Nov. 15.

Howard Young Galleries, 620 Fifth Ave.—Paintings  
of ships by Gordon Grant, to Nov. 19.

### Lincoln, Neb.

Four paintings purchased last spring at the  
close of an exhibition conducted by the Friends  
of the Fine Arts Association have been pre-  
sented to the Board of Education. These paint-  
ings are to be circulated among the various  
schools that all the children may have an op-  
portunity of studying them. They are "The  
Lagoon," by William Chadwick; "Connecticut  
Laurel," by Clara Kretinger; "The Red Salt  
Ship," by Bertha E. Perrie, and a landscape by  
Walter Sargent.

The association has an adult membership of  
469, and 4,949 school children members. It is  
planned to hold annual exhibitions.

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